



ARTIST HOBNOBS WITH OPERA STARS

J. MacB.

"Singing" with Caruso and others in an amusing and also a productive musical experience of a prominent American artist, Gerrit A. Beneker, who is now giving an exhibition of his paintings at the Arts Club in Washington, and who is using his art in Government service here, making posters to catch the place of the laborer here at home in the war emergency program of the nation.

Back in his student days in New York Mr. Beneker felt the lure of the great music world, through the hearing of one grand opera—his first grand opera. (How many music students can echo that in their memories? Oh, those wonderful, long, long student days!)

Not having the funds for opera tickets, he chose the well-worn path to the stage door, and a story in Harper's Weekly of 1910 tells, with delightful illustrations from the artist's pencil, of the impressions of a fifty-cent opera "star"—as he styles himself—in a season at the Metropolitan Opera in the varied life of a "super."

That there was no warfare between the calls of the sister arts, however, is proven by the most unique souvenir of those days that one can imagine.

With autographed sketches in costume of Caruso, Farrar, of Scotti, Amato, Mary Garden, Fremstad, Destiani, Tetrazzini, Otto Goritz, Renaud, Putnam Griswold, Homer, Dinah Gilly,

Ruyssdael, Mr. Beneker has a highly treasured sketchbook that bears a remarkable record, in water-color sketches, of those greatest days of grand opera at the Metropolitan; and, as one may see from the faces Mr. Beneker paints today, the human element, the characteristic of each individual, was the chief motive in this rare collection, that combines caricature with interpretation.

We find, for instance, a memorandum—"Poor old Caruso—my cousin Caruso—'Vesti la giubba,'" with the signature, under the Pagliacci clown sketch that is full of impassioned force, "Enrico Caruso." Opposite it is a smiling and bland head of de Segurula in "Bohème," while another Segurula is inscribed "With my best compliments, Andrea de Segurula," giving the artist in the black robes, with hair on end and pointed nose of Spalanzoni in "Tales of Hoffman," portrays how inimitable a character actor this great singer was.

Mary Garden, with her lighted cigarette, in a saucy and very confident "Carmen," or, again, she looks impenetrable and defiant as she shuffles the cards in the fortune-telling scene. She gives the inscription, "Souvenir of Carmen—Mary Garden." There is, too, a sweeping figure of the beautiful courtesan, "Thais," just a pencil sketch, but so like her.

Farrar comes tripping on bandbox in hand, as "Mignon." She is a red-gold "Goosegirl" in another sketch, a very ingenue! Or with Caruso we see under date of March, 1913, autographed by both artists, "Caruso and Farrar earning \$3,400 in three hours." Upon observing which, Mr. Caruso asked, "How did you find that out?"

A behind-the-scenes view is given of Caruso joking with Homer in "Rigoletto." Caruso as the irrepressible wag is told by Mr. Beneker thus:

"One night," he says, "Emma Eames in the part opposite him. 'One night,' he says, 'some one grabbed me by the arm and, jabbering a torrent of Italian, led me between two tall dark pieces of prison wall to whom I stood with my face swathed in filmy veils. Thrusting a burning torch into my hands, the director tried every known tongue of Europe on me. Eames at the same time trying also to tell me what to do.'"

"Finally she explained that I was to open the dungeon door and step inside, hold it open for her to enter. And be sure not to set me on fire." She repeated this.

"We stood there, Emma and I, waiting for our cue, when she discovered my jaws moving. 'What?' she exclaimed under her breath, 'chewing gum?' Don't you dare to chew gum on the stage—they never chewed gum in those days!" I stopped.

"Now," she said, and we entered the dungeon.

"I have seen," he says again, "Emma pursue Caruso in his dressing-room door to drag him out for the seventh or eighth hour before the curtain, while we were sitting and playing. What cared he for curtain calls, when he knew so well his place in the hearts of his audience?"

"Some Saturday afternoon," concludes Mr. Beneker, "I am going, just to hear again as a 'super' that splendid, glittering opera!"

Of other sketch memories of those halcyon opera days, there is Amato as Tonio in "Pagliacci" making love to Nedda, or on the opposite page, beating his drum upon which either the artist or the singer has written "Amato's Ragtime Band." And again, in this vivid portrait, Amato as the dancer in the "Tales of Hoffman" West is compelling.

Maurice Renaud is a venomous Rigoletto, with his green garb and his sinister smile. Fremstad is here, taking the death poison, as Isolde; Ruyssdael as a veritable black bear in his rugged character of Fafner, or his forestful Hunting in Walkure; a brilliant and dancing Loge comes into the picture elsewhere; Putnam Griswold is a white-beard primitive of the Wagner drama, or the Landgraf in Tannhauser; a Siegfried and the dragon—

—When one plays such an instrument with interest and ambition to stir one's thoughts and actions, it possesses infinite charm—and the only thing lacking, that the Artist who made the roll has that you may not have, is the power of Finger manipulation.

—People progress in Music by means of a Player-Piano, the same as those who study and practise under a Teacher's Instruction.

—Drop in any time and try the PIANISTA yourself. A little instruction enables you to play well and you'll aim to improve your performance.

The Pianista
Sells for \$500
on Convenient Terms

—It is advisable to select your instrument without delay and avoid the shortage that will surely prevail in the near future.

E. F. DROOP & SONS CO.
1300 G Street
Mainway Piano
Victrolas

of his "super" back of her. Caruso, coming up behind, slapped her lightly on the shoulder. Quick as a flash, the prima donna turned on us with a glare, but Caruso, behind a piece of scenery two feet away, was innocently watching the performers on the stage."

"Aida," incidentally, gained Mr. Beneker a permanent association with thoughts of this opera, for his height of six feet two gave him prominence in the processional of the King—Caruso was the King Rhamdames.

"Now, you tall men," shouted the stage manager to Mr. Beneker and his companion. "This is the first time we've given a brief introduction to the stage business connected with Rhamdames' processional choir."

"Back of the throne we waited with palpitating hearts for our debut in opera. Our attention was attracted by the entrance of the great Caruso, accompanied by his valet, carrying a towel, glass of water, and an atomizer. Then he halted 'oil up.' He 'hooked' the rubber bulb on the atomizer and sprayed his throat and nose repeatedly. Then more details are given of this important, behind-the-scenes ceremony!"

"Now, gentlemen, ready! One, two, three!" commanded the stage director, and we boosted Rhamdames' chair with its precious load on to our shoulders.

"Jim looked at me and I looked at him. It was awfully heavy, and we two were getting all the weight; some of the other 'supes' were either under or were ducking under the chair, and we boosted Rhamdames' and trembling in our knees. How big, black and mysterious the house looked with those thousands of ghost-like faces, and here and there opera glasses like cats' eyes turned, not on Caruso, but on Jim and me!"

"Caruso pounded on the floor of the stage with his staff, and we halted. The king then rose on his throne and sang a few words of welcome. Another tap of the staff and we brought this hero down slowly one, two, three, as often as I have heard Caruso in 'Aida.' I have never failed to see him 'oil up.'"

Another co-star role Mr. Beneker was called upon to play in this opera, with Emma Eames in the part opposite him. "One night," he says, "some one grabbed me by the arm and, jabbering a torrent of Italian, led me between two tall dark pieces of prison wall to whom I stood with my face swathed in filmy veils. Thrusting a burning torch into my hands, the director tried every known tongue of Europe on me. Eames at the same time trying also to tell me what to do."

"Finally she explained that I was to open the dungeon door and step inside, hold it open for her to enter. And be sure not to set me on fire." She repeated this.

"We stood there, Emma and I, waiting for our cue, when she discovered my jaws moving. 'What?' she exclaimed under her breath, 'chewing gum?' Don't you dare to chew gum on the stage—they never chewed gum in those days!" I stopped.

"Now," she said, and we entered the dungeon.

"I have seen," he says again, "Emma pursue Caruso in his dressing-room door to drag him out for the seventh or eighth hour before the curtain, while we were sitting and playing. What cared he for curtain calls, when he knew so well his place in the hearts of his audience?"

"Some Saturday afternoon," concludes Mr. Beneker, "I am going, just to hear again as a 'super' that splendid, glittering opera!"

Of other sketch memories of those halcyon opera days, there is Amato as Tonio in "Pagliacci" making love to Nedda, or on the opposite page, beating his drum upon which either the artist or the singer has written "Amato's Ragtime Band." And again, in this vivid portrait, Amato as the dancer in the "Tales of Hoffman" West is compelling.

Maurice Renaud is a venomous Rigoletto, with his green garb and his sinister smile. Fremstad is here, taking the death poison, as Isolde; Ruyssdael as a veritable black bear in his rugged character of Fafner, or his forestful Hunting in Walkure; a brilliant and dancing Loge comes into the picture elsewhere; Putnam Griswold is a white-beard primitive of the Wagner drama, or the Landgraf in Tannhauser; a Siegfried and the dragon—

resplendent dragon—all go to visualize these picture dramas.

In higher character vein one finds a humorous "militaire" of Goritz, or a piquant and lovable portrait in his Peter, in Hessel and Gretel. A fair and lovely classic is the Orfeo of Louise Homer, of several years ago; Tetrazzini as Lucia, and also, with her autographed "compliments," a most beautiful Violetta in Traviata. And the six-foot-two artist has immortalized himself in the great music world by an imposing soldier, sketch out of the chorus ranks of Carmen.

Then there is Mordkin, too. He glides, in a few color strokes, as light as air over the pages. These were memories Mr. Beneker put down after he reached his "chilly top-floor rear studio in Twenty-third street," with all the thrill of the moment still upon him.

For the past few years, Mr. Beneker has made his home at Provincetown, Mass., at the tip of Cape Cod, where he has painted many charming pictures of the brilliant blue harbor with its sparkling boats and barnacle-covered wharves, its sand-dunes, still life, and characters of the quaint old town.

These paintings, together with several by Frank H. Deach, also of Provincetown, are on view at the Art Club until October 20.

The music department of the Chicago public library has been established. Its success, so far has been gratifying to the directors of the library, who plan to use a fund known as the Beecher fund, to enlarge the collection and widen its usefulness.

"The demand for music from the library shows that the public likes the 'tune' things best," said C. E. Roden, assistant librarian. "The first number called for was 'A Day in Venice,' by Nivini. The melodious operas, like 'Madame Butterfly' and 'Faust' and 'Carmen,' are the favorites in that field."

"When we started our collection we first had to get all the standard and classical music, which every musician already possesses. Of course a large part of this remains unused on our shelves. Every pianist has Chopin's pieces already, consequently the Chopin music is not in great demand in the music room. We have all the standard operas, and we want to put the modern light operas, such as 'The Chocolate Soldier' also on our shelves. We want our collection to be as widely useful as possible. We are soon going to circularize all the choral societies and singing clubs in Chicago, calling their attention to the choral literature on our shelves, of which only the Civic Music Association has so far availed itself."

The selection of music was made by Felix Borowski and Karlton Hackett. It is largely based on classical lines. A large amount of chamber music is included in the collection, but this for the most part remains unused on the shelves. One of the puzzling facts is the lack of call for sacred music. Of the oratorios, the only ones in demand are "Elijah," "The Messiah," and "The Creation." The sacred sheet music is not borrowed as often as was expected.

The collection includes all the old oratorios, and contains, as many as fifty choral parts, of most of them. There were the property of the old Brethren Society, which, consequently, but this for the most part remains unused on the shelves. One of the puzzling facts is the lack of call for sacred music. Of the oratorios, the only ones in demand are "Elijah," "The Messiah," and "The Creation." The sacred sheet music is not borrowed as often as was expected.

"I have seen," he says again, "Emma pursue Caruso in his dressing-room door to drag him out for the seventh or eighth hour before the curtain, while we were sitting and playing. What cared he for curtain calls, when he knew so well his place in the hearts of his audience?"

"Some Saturday afternoon," concludes Mr. Beneker, "I am going, just to hear again as a 'super' that splendid, glittering opera!"

Of other sketch memories of those halcyon opera days, there is Amato as Tonio in "Pagliacci" making love to Nedda, or on the opposite page, beating his drum upon which either the artist or the singer has written "Amato's Ragtime Band." And again, in this vivid portrait, Amato as the dancer in the "Tales of Hoffman" West is compelling.

Maurice Renaud is a venomous Rigoletto, with his green garb and his sinister smile. Fremstad is here, taking the death poison, as Isolde; Ruyssdael as a veritable black bear in his rugged character of Fafner, or his forestful Hunting in Walkure; a brilliant and dancing Loge comes into the picture elsewhere; Putnam Griswold is a white-beard primitive of the Wagner drama, or the Landgraf in Tannhauser; a Siegfried and the dragon—

—When one plays such an instrument with interest and ambition to stir one's thoughts and actions, it possesses infinite charm—and the only thing lacking, that the Artist who made the roll has that you may not have, is the power of Finger manipulation.

—People progress in Music by means of a Player-Piano, the same as those who study and practise under a Teacher's Instruction.

—Drop in any time and try the PIANISTA yourself. A little instruction enables you to play well and you'll aim to improve your performance.

HAS FIRST COPY OF NATIONAL SONG

Some interesting data touching the original manuscript of "The Star-Spangled Banner," the existing copy by Mr. Sonneck, late of the music division of the Library of Congress, says:

"Henry Walters, of Baltimore, now possesses Key's first clean copy of the original manuscript, i. e., the manuscript 'written out' by Key himself after his arrival at Baltimore. What became of the real original manuscript we do not know. Presumably Key had no further use for the draft after he had nearly written out his poem at the hotel and probably destroyed it."

"Unquestionably the manuscript now at the Walters gallery is the earliest extant of 'The Star-Spangled Banner.' It may perhaps be described as the original manuscript of the final and corrected text. In after years, Key presented signed autograph copies to friends and others, but just how many such copies he made is not known. At any rate, it is not surprising that the existing copy is a photograph of a copy of a copy, and so on, to their chronological sequence."

To sum up, it appears that, not counting the original draft (i. e., the real original manuscript), at least five copies of "The Star-Spangled Banner" in Francis Scott Key's handwriting exist, at least extant."

Mr. Sonneck's revised report says that explanation of how the tune of "The Star-Spangled Banner" came to be wedded to Key's poem is summed up from the evidence submitted as eventually, probably, due to Judge Joseph Hopper Nicholson, Key's brother-in-law.

The report shows that the tune was a common one in the United States of America long before that time. Judge Nicholson is believed to have been the one who took the poem. "The Star-Spangled Banner," to a printer; Judge Nicholson is believed to have observed that the poem could be sung to that tune, and he is believed to have indicated that tune for use when singing the poem. Mr. Sonneck "thinks" (from the evidence) this view "is absolutely correct—provided that Key himself did not propose the tune" (which last evidence indicates, the report says, that Key's poem, "The Star-Spangled Banner," was originally written without a title, and that it came to be known in the beginning as "Defense of Fort Mifflin," but that soon, however, the present title gained ground.

Songs and music have played a very prominent and potent part in the drama of war. For music has charms, not only to soothe the savage, but to inspire the hero, and to cheer the dying. Bayard Taylor has beautifully pictured its power in admirable and attractive verse. He tells of this incident just before the storming of Sevastopol:

"Give us a song—the soldiers cried
In the outer trenches guarding,
When the heated guns of the camps
allied
Grew weary of bombarding.

There was a pause—the guardman said:
We storm the forts tomorrow;
Sing while we wait; another day
Will bring enough of sorrow."

They sang of love—and not of fame.
Sung of British glory, and of Rome,
Each heart recalled a different name,
But all sang of Annie Laurie.

Not only has song been invoked before battle, but also afterwards, for victory. In full testimony of this, we have the beautiful and triumphant song of Mariani, sister of Moses, as recorded in the Bible, for the great victory of the Israelites over the Egyptians who were pursuing them. When the Lord opened wide the waters of the Red sea before the Israelites, and drowned the closing upon the advancing Egyptians, she sang:

"I will sing unto the Lord, for he has triumphed gloriously, the horse and the rider hath he thrown into the sea."

Another instance.

The Holy Bible gives us another instance of this, when in celebrating and appreciation of the victory achieved over the Mennonites, led by Siera, Deborah, the prophetess of Israel, sang, in the stars in their courses, fought against Siera:

Indeed, all along the pathway of history, both sacred and profane, we are told of the influence and power of music, both vocal and instrumental, on the field of Mars.

HAS FIRST COPY OF NATIONAL SONG

Some interesting data touching the original manuscript of "The Star-Spangled Banner," the existing copy by Mr. Sonneck, late of the music division of the Library of Congress, says:

"Henry Walters, of Baltimore, now possesses Key's first clean copy of the original manuscript, i. e., the manuscript 'written out' by Key himself after his arrival at Baltimore. What became of the real original manuscript we do not know. Presumably Key had no further use for the draft after he had nearly written out his poem at the hotel and probably destroyed it."

"Unquestionably the manuscript now at the Walters gallery is the earliest extant of 'The Star-Spangled Banner.' It may perhaps be described as the original manuscript of the final and corrected text. In after years, Key presented signed autograph copies to friends and others, but just how many such copies he made is not known. At any rate, it is not surprising that the existing copy is a photograph of a copy of a copy, and so on, to their chronological sequence."

To sum up, it appears that, not counting the original draft (i. e., the real original manuscript), at least five copies of "The Star-Spangled Banner" in Francis Scott Key's handwriting exist, at least extant."

Mr. Sonneck's revised report says that explanation of how the tune of "The Star-Spangled Banner" came to be wedded to Key's poem is summed up from the evidence submitted as eventually, probably, due to Judge Joseph Hopper Nicholson, Key's brother-in-law.

The report shows that the tune was a common one in the United States of America long before that time. Judge Nicholson is believed to have been the one who took the poem. "The Star-Spangled Banner," to a printer; Judge Nicholson is believed to have observed that the poem could be sung to that tune, and he is believed to have indicated that tune for use when singing the poem. Mr. Sonneck "thinks" (from the evidence) this view "is absolutely correct—provided that Key himself did not propose the tune" (which last evidence indicates, the report says, that Key's poem, "The Star-Spangled Banner," was originally written without a title, and that it came to be known in the beginning as "Defense of Fort Mifflin," but that soon, however, the present title gained ground.

Songs and music have played a very prominent and potent part in the drama of war. For music has charms, not only to soothe the savage, but to inspire the hero, and to cheer the dying. Bayard Taylor has beautifully pictured its power in admirable and attractive verse. He tells of this incident just before the storming of Sevastopol:

"Give us a song—the soldiers cried
In the outer trenches guarding,
When the heated guns of the camps
allied
Grew weary of bombarding.

There was a pause—the guardman said:
We storm the forts tomorrow;
Sing while we wait; another day
Will bring enough of sorrow."

They sang of love—and not of fame.
Sung of British glory, and of Rome,
Each heart recalled a different name,
But all sang of Annie Laurie.

Not only has song been invoked before battle, but also afterwards, for victory. In full testimony of this, we have the beautiful and triumphant song of Mariani, sister of Moses, as recorded in the Bible, for the great victory of the Israelites over the Egyptians who were pursuing them. When the Lord opened wide the waters of the Red sea before the Israelites, and drowned the closing upon the advancing Egyptians, she sang:

"I will sing unto the Lord, for he has triumphed gloriously, the horse and the rider hath he thrown into the sea."

Another instance.

The Holy Bible gives us another instance of this, when in celebrating and appreciation of the victory achieved over the Mennonites, led by Siera, Deborah, the prophetess of Israel, sang, in the stars in their courses, fought against Siera:

Indeed, all along the pathway of history, both sacred and profane, we are told of the influence and power of music, both vocal and instrumental, on the field of Mars.

SINGING HELPS TO KEEP UP COURAGE

A surly, unsinging battalion is half-licked before it gets into the fight, Major Donald Guthrie declares in "Scotchmen," but, he adds, "I don't think I have known such a battalion."

"There is an epidemic of melody at the front, and he is a gross, sour soul who escapes the infection. He may exist as an individual, he certainly does not exist as a regiment. A song has indeed a subtle strength for the keeping up of one's courage, and such are the stress and strain of conditions in France and Flanders that one need have no shame in owning to the use of all the big and little aids to the maintenance of courage."

Little Old Piano.

"In our mess we had a little old piano. It came from the ancient burg of Dunkirk, and had venerability in keeping with its place of origin. Gilbert, in a 'Rab Ballad' writes of the piano's martial blast. Our piano had no 'martial blast.' It was a pathetic, meek little affair. It had two tarnished candle holders, rattly and insecure, one on either hand. I remember the evening came, in one of our three-ton motor trucks. It shared the interior of the truck with about two tons of laundry and a box of shrimps—which (both the laundry and shrimps) our quartermaster never failed to bring from Dunkirk. He presumably went for the laundry, but

we are, therefore, more than pleased to know that the service of song, in and for this war, is being cultivated, and that music, vocal and instrumental, has been made an important part of the curriculum of our training camps and naval stations. This will help so much to 'Keep the Camp Fires Burning' as our boys bear Old Glory to victory.

Singing they go in old-time fashion
To the murderous trenches of wasted France;
And quick in our souls flares a leaping passion
Of pride in these Knights of the New Romance.

Oh, singing lads in the gloom-choked trenches
The Heart of the Nation sings with you!
Proud is that Heart mid grief that winches,
Honored and glad in the deeds you'll do.

JOHN T. GOOLBRICK.
Frederickburg, Va.

CZECH SONGS FILL
ANCIENT CLOISTERS

This letter from an American aviator in France depicts a phase of the training life among the American Czech-Slavs in a cloistered billet "somewhere in France."

"There is to my mind hardly anything more romantic than ancient cloisters. They are the crowning glory of a dying and of a dying Bayard Taylor has beautifully pictured its power in admirable and attractive verse. He tells of this incident just before the storming of Sevastopol:

"Give us a song—the soldiers cried
In the outer trenches guarding,
When the heated guns of the camps
allied
Grew weary of bombarding.

There was a pause—the guardman said:
We storm the forts tomorrow;
Sing while we wait; another day
Will bring enough of sorrow."

They sang of love—and not of fame.
Sung of British glory, and of Rome,
Each heart recalled a different name,
But all sang of Annie Laurie.

Not only has song been invoked before battle, but also afterwards, for victory. In full testimony of this, we have the beautiful and triumphant song of Mariani, sister of Moses, as recorded in the Bible, for the great victory of the Israelites over the Egyptians who were pursuing them. When the Lord opened wide the waters of the Red sea before the Israelites, and drowned the closing upon the advancing Egyptians, she sang:

"I will sing unto the Lord, for he has triumphed gloriously, the horse and the rider hath he thrown into the sea."

Another instance.

The Holy Bible gives us another instance of this, when in celebrating and appreciation of the victory achieved over the Mennonites, led by Siera, Deborah, the prophetess of Israel, sang, in the stars in their courses, fought against Siera:

Indeed, all along the pathway of history, both sacred and profane, we are told of the influence and power of music, both vocal and instrumental, on the field of Mars.

J. Edgar Robinson 1306 G Street N.W. Agents for Century Edition of Sheet Music

We cater particularly to the demands of the teaching profession.

Our display counter is replete with desirable teaching material.

CONSCIENTIOUS
TEACHERS
RECOMMEND IT

Priceless Music Masterpieces, 10c

IF YOU buy music for what it IS—if you buy music by the piece rather than the price—then you are interested in Century Certified Music—the edition that makes it possible for you to buy the world's greatest masterpieces at the popular price of 10c per copy.

People have said to me: "How can you possibly sell certified and guaranteed music printed on the best of paper with beautiful title pages, all perfectly clear and clean, as if we paid ten times the price?"

The answer is obvious. The masterpieces are music upon which there are no royalties to pay. They are the world's own inheritance, famous everywhere, and therefore demanding no investment to popularize them. We buy paper by the carload and sell thousands of copies with others at half price, and are therefore content with a small profit.

2000 Masterpieces in Century Catalog

Unquestionably, Century—whether you pay for it or not—is the Century Edition for the home and the school. The Century Edition is the only edition of the world's greatest music that is sold at the popular price of 10c per copy. It is the only edition of the world's greatest music that is sold at the popular price of 10c per copy. It is the only edition of the world's greatest music that is sold at the popular price of 10c per copy.

Get Century Edition from Your Dealer

You can't buy better music than the authentic Century Edition. Insist upon Century Edition at your dealer's. Don't take a substitute unless you are sure of a hundred you will find it much more expensive or inferior.

If your dealer hasn't Century, send us his name and get complete catalog free.

Century Music Pub. Co., 122 W. 40th St., New York City

Music Teachers: Century Certified Music is sold only through stores. The low price at which it is retailed does not permit us to sell to you teachers for less than ten cents a copy. While there is nothing in it for you to sell Century, your pupils are greatly benefited because they can afford to buy and

learn many more pieces. Thousands of successful teachers use Century Certified Music exclusively because they know it is all that good music can be at half the price or less. They know parents appreciate the saving and realize that it identifies them as having the pupils' interest conscientiously at heart.

—The Publisher

O. J. DEMOLL & CO.
Washington's AEOLIAN HALL, Twelfth and G Streets
Selling and Weber Pianos The Aeolian-Vocalion

The Shoninger

An Upright Piano of Merit

\$385 \$25 Down--
Balance in
Easy Payments

The reputation of the Shoninger Piano is its strongest recommendation. A handsome upright model—artistic case, perfect action and beautiful tone. An instrument calculated to afford life-long satisfaction. \$385—\$25 down, balance in easy payments.

The AEOLIAN-VOCALION

—Style "G"—the most popular model of this wonderful new phonograph—complete with Graduated tone control. \$10 down, balance in easy payments.

\$115

"Song Rolls of the Hour"

Those Song Rolls, brilliantly played by clever Pianists, are suitable for singing and dancing.

"SMILES"	90c	"KATY"	85c
"INDIANOLA"	85c	"OH, FRENCHY!"	90c
"HELLO, CENTRAL! GIVE ME NO MAN'S LAND"	85c		
"I'M SORRY I MADE YOU CRY"	85c		
"EVERY MORNING SHE MAKES ME LAZE"	85c		